

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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SEPTEMBER 1, 1874.

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## BRIXTON CHORAL SOCIETY.

Conductor, Mr. WILLIAM LEMARE.  
SEASON WILL COMMENCE OCTOBER 5TH.

SIR FREDERICK OUSELEY'S	"St. Polycarp."
BARNETT'S	"Paradise and the Peri."
MACFARREN'S	"St. John the Baptist."
SPOHR'S	"Calvary."
HANDEL'S	"Saul."

Subscription, Half-a-Guinea. Angell Town Institution.

**LEEDS MUSICAL FESTIVAL.**—The PLAN of the HALL may be seen on and after September 1st, at the Committee Rooms, Pease-buildings, 5, South-parade, Leeds, where Reserved Seats may be selected daily between the hours of 10 a.m. and 6 p.m.; Saturdays 10 a.m. to 1 p.m. Applications by letter may be made on and after Thursday, August 27th, and the Committee will select seats for such applicants in the order in which their letters are received.

**ROYAL POMONA PALACE, Manchester.**—The FIRST ANNUAL COMPETITION of CHOIRS, CHORAL SOCIETIES, &c., open to all England, will take place on Monday, September 28, 1874, when £140 will be awarded in money prizes, viz. First prize, £80; Second prize, £40; Third prize, £20.

**SINGING REGULATIONS.**—Each Choir will be required to sing—1. A piece of their own selection, of moderate length. 2. Two of the following, the choice of which is left to the Choirs (a), "Thyrsis, sleepest thou?" a Madrigal, by J. Benet (published in Novello's Glee Hive, No. 73); (b), "When Flow'ry Meadows," Madrigal, by Palestrina (published in Novello's Glee Hive, No. 76); (c), "Who shall win my Lady fair," Part-song by R. L. De Pearsall (No. 287 of Novello's Part-Song Book). 3. A Part-Song (especially composed for the occasion by Dr. Bridge), to be read at sight, copies of which will be supplied on the day of contest.

The following Gentlemen have consented to act as Judges—Dr. J. F. BURTON, Organist, Manchester Cathedral, and Lecturer on Harmony at Owens College; B. ST. J. B. JOULE, Esq., I.P., Honorary Organist of St. Peter's, Manchester; R. S. BURTON, Esq., Organist of Leeds Parish Church. Entries close September 14. Lists of rules, &c., on application to the Secretary, Mr. OLIVER GAGGS.

**CHURCH CHORAL SOCIETY and COLLEGE of CHURCH MUSIC, London.**—Michaelmas Examinations for Choral Fellowship and Associateships, 22nd and 23rd inst. NOTICE. Names and Entrance Fees to be sent in Sept. 9; previous compositions Sept. 16.—W. J. Jennings, B.A., S.C.F., Registrar, Blurton-road, Clapton, London.

**WANTED for the Church of St. Peter, East Dulwich,** six TREBLE VOICES (Boys). Apply next Wednesday evening at the Temporary Iron Church, East Dulwich, at 8 o'clock. Liberal remuneration.

**WANTED for the Church of St. Peter, East Dulwich** (close to Lordship-lane Station on the L. C. D. line), an ALTO and a TENOR. Salary £15 a year. Apply by letter at once to Charles M. Barker, Esq., Clifton Lodge, Forest Hill.

**LINCOLN CATHEDRAL.**—An ALTO Voice is REQUIRED for the Choir of Lincoln Cathedral. Candidates must be regular Communicants and of unexceptionable character, and must have had regular training in Cathedral music. Age not above 30. Salary £80. Address, stating age, compass of voice, previous training, and references, to the Rev. the Precentor, Precentory, Lincoln, before September 14.

**ALTO, good Voice and Reader,** is open for an ENGAGEMENT, or would act as DEPUTY during September. H. G., 31, Golden-square, W.

**ALTOS (Two), TENOR and BASS REQUIRED** for a Surpliced Choir in a City Church. Two Sunday Services (full Choral). Altos £5 and £10; Tenor and Bass £5 per annum. Address M. A., Novello, Ewer and Co., 35, Poultry, E.C.

**ALTO, Good Voice, practised in Cathedral Music,** desires a London ENGAGEMENT. References first-class. Address Alto, care of Mr. Fowler, 127, Fleet-street.

**CONTRALTO SINGER REQUIRED** in the Choir of South-place Chapel, Finsbury. Must be able to take Solos. Sunday morning Service only. £10 per annum. Apply by letter to P. H., 20, Smithfield, E.C.

**TENOR WANTED** for St. Dunstan-in-the-East, Eastcheap. Sunday morning Service only. Must be able to read. Salary £8. Apply to Organist at the Church on Sunday afternoon, 13th September, at 4 o'clock.

**BASS SINGER REQUIRED** in the Choir of South-place Chapel, Finsbury. Must be able to take Solos. Sunday morning Service only. £10 per annum. Apply by letter to P. H., 20, Smithfield, E.C.

**LOWER CLAPTON Congregational Church.**—ORGANIST REQUIRED. Salary £40 per annum. Must be competent, and willing to conduct a Class for the practice of Psalmody. Applications, with testimonials, to be sent prior to the 31st August, to Mr. D. French, 193, Amhurst-road, Hackney Downs.

**PARISH CHURCH, Sunderland.**—WANTED an ORGANIST and CHOIRMASTER for the above Church. Duties to commence October 1st. Salary to a Professional Man, £50. Applications, with testimonials, to be addressed to the Rector and Churchwardens.

**WANTED an ORGANIST and CHOIRMASTER** for a Country Church near Tunbridge Wells, close to a station. Surpliced Choir; two Services on Sunday, and two Practices during the week. State terms. Address the Rectory, Hartfield, Tunbridge Wells.

**ORGANIST WANTED** for the Parish Church of St. John, Truro. Fair stipend. Good neighbourhood for Teaching. Address the Vicar, St. John's, Truro.

**WANTED a Gentleman to ASSIST the Organist** of a West End Church, in return for Practice and Experience. Address H. W., care of Novello, Ewer and Co., 35, Poultry, E.C.

**WANTED an ORGANIST for a Church in the N.W. district.** Two Services on Sunday. Choir practice once evening in the week. Salary £30. Apply by letter, with references, to J. R. N., care of Novello, Ewer and Co., 35, Poultry, E.C.

**WANTED an ORGANIST and CHOIRMASTER** for Renshaw-street Chapel, Liverpool, to begin duties on the first Sunday in October. Salary £50 per annum. Apply, stating qualifications and giving testimonials, to Mr. Charles W. Jones, 6, Childwall-road, Wavertree, near Liverpool.

**WANTED an ORGANIST for Sunday morning Services (Semi-choral).** Apply, with references, to S. G. Post-office, Brixton-road, S. None but competent Players need apply.

**A LADY, good Vocalist and Musician, having some time disengaged during the day,** wishes for further ENGAGEMENTS as Teacher of the Pianoforte and Singing either in Schools or Private Families. Address A. G., Messrs. Novello, Ewer and Co.

**AN ORGANIST, Experienced and Competent,** open to a RE-ENGAGEMENT at Michaelmas. Young. Highest recommendation. Address Bach, 12, Clapham-road, S.W.

**ORGANIST will give his SERVICES twice on Sunday** in return for use of Organ for Teaching.—J. J. L., 83, Raiton-road, Herne Hill.

**ORGANIST and CHOIRMASTER.**—The Advertiser, an old St. Paul's boy, and Organist of ten years' standing, requires an APPOINTMENT as above, in London or suburbs. First-class testimonials. Address P. T. C., Novello and Co., 35, Poultry.

**ORGANIST and CHOIRMASTER.**—A Professional Gentleman, now disengaged, wishes for a Permanent APPOINTMENT as above, or to Deputise. Address H. D., care of Novello, Ewer and Co., 35, Poultry, E.C.

**DEPUTY.**—An Organist requires an ENGAGEMENT as Deputy, where there is a good Organ. Practice only required in return. Has filled similar appointments. Address B. L., Messrs. Turner and Son, 56, St. Martin's-lane, W.C.

**ORGANIST and CHOIRMASTER.**—A Member of the College of Organists, who has held two Parish Churches, desires a RE-ENGAGEMENT. Anglican or Gregorian Services. Six years' experience.—E. F., Mrs. Purcell, 18, Beatrice-road, Blue Anchor-road, S.E.

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**MRS. ALFRED J. SUTTON (Soprano)**  
Is open to engagements for Concerts and Oratorios.  
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**MRS. WARREN (Soprano),**  
Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address  
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Lessons in Singing. References—Charles Hallé, Esq., and Edward  
Hecht, Esq.

**MISS ARTHUR (Primo Soprano).**  
For Oratorios and Concerts, address Butterley House, Leeds.

**MISS EMILY SMYTHE (Soprano)**  
Is open to take Engagements for Concerts, Oratorios, &c. Address  
Messrs. J. Wood and Co., Music Warehouse, Huddersfield.

**MISS M. B. CRICHTON (Primo Soprano).**  
For Oratorios, Festivals, and Concerts, address 2 Halfeld-place,  
Bradford, Yorkshire.

**MISS CLELLAND (Soprano).**  
51, Elizabeth-street, Cheetham, Manchester.

**MISS ELLEN GLANVILLE (Soprano),**  
2, Percy-terrace, Ladbroke-grove-road, Notting-hill, W.

**MISS KNOWLES (Soprano),**  
(Pupil of Mrs. Sunderland.) For Oratorios, Concerts, &c., Robert  
Town, Millbridge, Normanton.

**MISS DUMVILLE (Soprano).**  
For Oratorios, &c., address Cheetham-street, Cheetham, Manchester.

**MISS CLARA BULEY (Mezzo-Soprano),**  
71, Sutherland-street, Fimlico.

**MISS JULIET ROSSELLE (Mezzo-Soprano),**  
R.A.M., and Pupil of Madame Rudersdorff. For Concerts, &c.,  
address John Blagrove, Esq., 16, Hart-street, Bloomsbury, W.C.

**MISS EDITH CLELLAND (Contralto).**  
For Oratorios and Miscellaneous Concerts, address 51, Elizabeth-  
street, Cheetham, Manchester.

**MISS JULIA DERBY (Contralto).**  
For Oratorios, Concerts, &c., address 57, Eleanor-road North, Dalston.

**MADAME ARNOLD POTTER (Contralto),**  
50, Elmore-street, Islington, N.

**MR. STEDMAN (Tenor).**  
Address 1, Berners-street, W.

**MR. GREENHILL (Tenor).**  
For Concerts, Pupils, &c., 7, Alma Square, St. John's-wood.

**WILLIAM DUMVILLE (Tenor).**  
For Oratorios, Miscellaneous Concerts, &c., address 5, Elvington-street,  
Hulme, or the Cathedral, Manchester.

**MR. R. SUTCLIFFE (Principal Tenor),**  
Cathedral Choir, York. For Oratorios and Concerts, address  
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**J. VERNEY BINNS (Tenor).**  
For Oratorios, Concerts, &c., address 6, New Bond-street, Halifax,  
Yorkshire.

**MR. N. DUMVILLE (Principal Tenor).**  
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**MR. CARLOS LOVATT, Vocalist (Baritone).**  
For Oratorios, &c., address the Cathedral, Manchester.

**HENRY C. SANDERS (Baritone),**  
(Of S. Andrew's, Wells-st.) 2, Athalstane-villas, Stroud-green-road, N.

**MR. CHARLESWORTH PRINCE (Bass Vocalist).**  
For Oratorios, Concerts, &c., address 68, Tennyson-place, Bradford.

**MR. H. RICKARD (Bass),**  
(Of the Schubert Society's Concerts, and Pupil of Professor Bishenden,  
the celebrated Bass). For Oratorios and Concerts, address  
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**MR. MILES BENNETT (Bass).**  
(Of the Royal Albert Hall Oratorios). For Concerts or Oratorios,  
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Rudiments of Singing, 1s. per dozen. Singing Class Tutor,  
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**GRAND PIANOS** are offered to the public as the genuine Instru-  
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size, and making many improvements in the sound-board  
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that I was the originator of these Pianos. Since that time ad-  
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increased, and at the present time I have more than 250 work-  
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March 6, 1874.

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# THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1874.

## THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

In reviewing the principal events of a London musical season, it would of course be impossible to ignore the claims of the two Italian Opera-houses to a large share of our attention were we merely to be guided by the position assigned to them by the fashionable world. But to those who watch year by year their deteriorating influence upon the taste of the public; who see a few petted vocalists gradually, but surely, sapping the foundations of real art, and who believe that until a musical Cromwell can be found to pull down the tyrannical power of these self-willed monarchs, there will be but small hope for the lyric stage, it can matter but little what round of well-worn works has been gone through during the season, what triumphs have been achieved by the gifted but pampered favourites of the occupants of boxes and stalls, or what *quasi* failures and successes have been made by the new aspirants for public patronage, whose only desire is that they may acquire a sufficiently high position to enable them to imitate the aimless frivolity of the "Queens of Song" who have preceded them. That we especially direct our observations to the *prima donna* of an Operatic company by no means proves that we are not alive to the pretensions of the principal male vocalists; but facts are stubborn things; and, recurring to the past season at Her Majesty's Opera, we may reasonably ask how it is that, without any public announcement of such a step on the part of the management, the price of stalls is invariably raised, "when Madame Christine Nilsson sings;" and that if such a policy is to be pursued, why a sliding-scale is not adopted when the other great vocalists exhibit their talents. Could not something, for instance, be added to the usual tariff to hear Madlle. Titiens (unquestionably the greatest artist in the establishment) and would not the singing of Madame Trebelli-Bettini or of Signor Campanini command a few shillings extra? Again, why are such Operas as "Il Talismano" and others we could name, pushed forward night after night, whilst "Don Giovanni" is played but once, and that on an extra night, for the benefit of the Lessee? It could not be because Mozart's work does not attract, for the house was crowded in every part; but Madame Nilsson—be it known—"created" the character of *Edith Plantagenet*, in Balfe's Opera, and to throw it aside after such an act of condescension might be considered a confession of weakness in her powers of judgment, and therefore the work must be kept in the bills, although to the subscribers it may have seemed too much like the monster "created" by Frankenstein. At the Royal Italian Opera "Il Guarany," "Luisa Miller," and "Crispino e la Comare" can scarcely be considered Operas to "draw," and yet we find them in the *répertoire* of the season. We are told that the Lessees of Opera-houses must consult the taste of their subscribers, but we have endeavoured to prove that in reality they consult the taste of their singers. If the supporters of these establishments please to be thus ruled, we have nothing to say; but whilst fanatics are nightly bowing before their idols in the fashionable temples, the worship of the true art will unquestion-

ably grow up outside their walls; and though toleration of creeds is one great proof of civilization, there are few persons, we think, who do not long for the time when a belief in the real mission of music shall universally prevail.

Our task of recapitulating the principal features of the past Operatic season will this year be unusually light. At Her Majesty's Opera Madame Nilsson has reigned almost supreme, even "Ernani" and "Roberto Devereux," in both which Operas Madlle. Titiens was, according to the prospectus, to sustain the principal characters, having been set aside in order that the favoured *prima donna* might be heard in such parts as *Leonora*, in "Il Trovatore," and *Valentina*, in "Les Huguenots." Of Madlle. Lodi, who was unfortunately compelled, by illness, to quit the establishment, we must speak in most favourable terms, and cannot dismiss her name without expressing a hope that she may return to us with renewed health and strength next season. Madlle. Singelli may be said to have achieved a decided success, her pure soprano voice and facile execution, in spite of a certain coldness of manner, securing for her a large circle of admirers. From the new tenors, Signor Gillandi and M. Achard must be selected as having obtained a high, but not the highest position; and Signor De Reschi, Signor Galassi, Herr Behrens, and Signor Perkins (the last named gentleman having done as much as he can to Italianise his name, according to our Operatic requirements) have added much strength to the department of baritones and basses. The merits of Balfe's Opera "Il Talismano" have already been fully discussed in these columns; and we have little doubt that Time will endorse the justice of the verdict we have pronounced. In his opening prospectus the Lessee says "He trusts that neither the lovers of 'classical' nor of 'popular' works will have cause to complain of the result." We know not whether the upholders of the "popular" school have reason to be satisfied; but as lovers of the "classical," we desire to place upon record that we do complain.

The season at the Royal Italian Opera has been even more barren than that at the rival establishment; for, with the exception of the production of Verdi's "Luisa Miller," we have had nothing beyond the usual works, of which any person not belonging to the class of "Operatic subscribers" would have been weary years ago. The Lord Mayor's "Queen of Song," Madame Patti, has however been as prominently put forward as she was at the civic banquet to the representatives of "literature and art;" and, as the majority of people go to hear singers and not Operas, the maxim of administering to the "greatest happiness of the greatest number" has been steadily adhered to. We may speak in high terms of Madame Vilda, although both this lady and the tenor, Signor Marini (who may yet live to discover that shouting is not singing), have been heard in this country some years ago. Signor Bolis and Signor Piazza have also succeeded in establishing a fame as reliable tenors, a department which has been occupied for whole seasons by far worse singers. Madlle. Albani has materially increased her reputation this year, and Madlle. Marimon has at least sustained the position she occupied at Her Majesty's Opera. The subject of "pitch," which has recently been so extensively discussed, appears to have unsettled the minds of our Operatic Conductors, without bringing them to any definite conclusion on the matter. Meantime some singers have decided the question by singing at the pitch most convenient to them; and,



although at Covent Garden a recognised standard has prevailed during the season, at Drury Lane the poor chorus-singers have been so at the mercy of the principal vocalists that they were compelled to enquire what was to be the pitch for the evening; and if disastrous results followed, we should hardly, therefore, throw the blame on them. Surely some definite system should obtain, for it can scarcely be expected that an Opera can be sung in tune whilst the pitch is to be settled by the *prima donna* for the night.

Giving precedence, by virtue of its age, to the Philharmonic Society, we must express a hope that it will not rely too securely upon its former position in the world of art. True it is that it has done much for the progress of the highest class music in this country; but to maintain a reputation is as hard a task as to acquire one; and all who have the interest of this Institution at heart must see that it is too apt to ignore the necessity of any reform in its management. To take solid ground in the present day it must lead, instead of follow, public taste; and we are only echoing a widely spread opinion when we say that the orchestra needs renovation if the Society would compete successfully with others that are growing up around it. Mr. Cusins, the Conductor, is too good a musician not to be aware of this fact; and although he has satisfactorily led his forces to the end of the session, it behoves him, like an efficient General, to make the best use of the time which must elapse before they are again called into active service.

The Crystal Palace has been unusually active during the year, and Mr. Manns deserves the utmost credit for his unwearied exertions in the cause of good music. To Sydenham, indeed, we are now accustomed to look for novelty in orchestral and choral works; and foreign artists of reputation seem to consider an appearance at the now celebrated Saturday concerts a positive necessity before quitting our shores. The illustrations of National music were a severe test; for, like all public exhibitions of the progress of various countries, they must show weakness as well as strength: a mere display of wealth may blind us to the presence of poverty, but when both have to be dragged forward into the light of day, the result is at least hazardous. What was done, however, was well done; and if more attention were paid to the solo vocal music; or, better still perhaps, if the choir were placed under vigorous training, and only pieces requiring chorus and orchestra given, the concerts would be everything that could be desired. The Handel Festival, too, must not be forgotten in the record of important musical events. Upon the tampering with the scores of a composer, who unquestionably knew best what he meant, we have already spoken freely in our report upon the performance. We hold our opinion even upon the question of "additional accompaniments;" but, passing over this matter, we cannot admit that putting a few bars of symphony where Handel has purposely commenced with the voices, and altering his own treatment of various instruments can be justified, especially when such innovation is not previously submitted to a competent jury of musicians. The success of the Festival, however, is a proof of the steady worship of the great master's works in England; and we sincerely hope that we may look forward with confidence to the periodical recurrence of a musical demonstration which reflects so much credit upon the Sacred Harmonic Society, and its talented and indefatigable Conductor.

The steady improvement of the Royal Albert Hall Choral Society, under the systematic training of Mr. Barnby, has been sufficiently evinced by the execution of the works given during the past season. Handel's "Theodora," and Bach's "Christmas Oratorio," and compositions demanding not only the faculty of singing the right notes, and a blind obedience to the Conductor, but a loyalty to the cause of high class music which, with so large a body of executants, is not always to be relied upon; and the thanks of all, therefore, are due for so efficient a presentation of two specimens of their composers' genius hitherto almost unknown in this country. The Oratorio in Holy week, too, have been again given, Bach's "St. Matthew Passion Music" once more asserting the supremacy of its power to move the hearts of thousands to a due appreciation of the solemnity of the occasion, and increasing our wonder that such a work should for years have slumbered in obscurity.

The Sacred Harmonic Society, by the production of Mr. G. A. Macfarren's Oratorio, "St. John the Baptist," for the first time in London, has proved that it has at least its moments of wakefulness; and we believe that we speak the feelings of the subscribers when we say that a performance of this work next season will be anxiously looked for. May we also hint that if a little of that spirit which prompted the resuscitation of "Israel in Egypt" many years ago should be still left in the Society, it may be exercised in making the public acquainted with several sacred compositions the excessive beauties of which have long been the admiration of students.

Of the objects of the "British Orchestral Society" we have before spoken; and see no reason, from the experience of the past season, to modify our opinion. If better concerts are given by this Association than can be found elsewhere, there will be no occasion to complain of want of patronage; but that the public cares one bit where the members of the orchestra were born we take leave to doubt, and indeed should be extremely sorry if it could be proved that such a feeling existed. The "Monday Popular Concerts" are fast justifying the title assumed when the compositions performed were by no means "popular;" and the growth of the public taste for chamber-music is still further shown by the patronage accorded to those excellent concerts given at St. George's Hall, under the name of "Musical Evenings." The "Wagner Society" has succeeded in intensifying the desire of the admirers of this composer to hear his works on the Operatic stage; but we cannot believe that the yearly presentation of the same pieces can further serve the cause. All praise, however, is due to Herr Dannreuther for the zeal and energy he has invariably displayed in conducting the concerts of the Society. The performances of Mr. Henry Leslie's Choir must be mentioned as having a distinctive feature, which has this year been more than usually kept in view; and special praise should be given to Mr. Willem Coenen, whose "Chamber Concerts of Modern Music" have been steadily preserved in, to the great delight of the chosen few who favoured him with their patronage.

A great deal of virtuous indignation has been publicly expressed respecting, as it appears to us, the right of delivering an opinion upon pianists as they severally appear before a London audience; and we are told that we should admire both the conception and execution of certain works by artists who have made their fame, because their departure from a preconceived ideal of perfection is a proof of their "individuality." Now this appears to us a repetition

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of the very injustice complained of; for although a variety of readings of a composition may be freely admitted, surely a particular reading may offend, more especially when the effect is that the individuality of the performer is infinitely more prominent than that of the composer. No person who has heard Mendelssohn would deny that there was an "individuality" in his playing; but the charm exercised over his listeners by this very peculiarity was due to the fact of his placing himself *en rapport* with his author, and earnestly endeavouring to expound his meaning, irrespective of any desire to exhibit himself. We have no wish to disturb the equanimity of those who can listen with pleasure to wrong notes, eccentric alterations of *tempo*, and passages tortured from the original to show the dexterity of the player, but we claim the like indulgence to ourselves if we cannot do so; and when we express dissatisfaction at the apparent victory of the "wonderful" over the "beautiful," it is only because we see that the progress of truth is temporarily impeded. We have too much faith to doubt the result, and therefore can afford to wait patiently, convinced that if a "higher development" of pianoforte playing should ever permanently obtain, it will be by raising the artist to the level of the art, and not by pulling down the art to the level of the artist. After these few preliminary observations, we may perhaps be credited with sincerity when we say that Dr. Hans von Bülow, Madlle. Krebs, Madame Essipoff, and M. Duvernoy should receive a cordial welcome as artists of the highest rank. Their various readings of the standard works ought to command our earnest attention, because they are all the result of profound study; but if the impression produced upon the hearer by their several styles is not to be honestly recorded, the duty of the critic will sink to that of an artistic court-nepewman, whose employment it will be merely to chronicle the doings of those who rule for the hour, accompanied by as much flattery as loyal subjects usually demand from such an official.

The formation of the "Musical Artists' Society," for the trial of new works, and of a Society for the study of the art and science of Music, where Papers are to be read by the members, must be mentioned amongst the events of the year, especially as the constitution of both these Associations seems of a sufficiently solid character to lead us to anticipate good results. We may also say that the Festivals given during the last autumn at Bristol and Glasgow, and those which are to take place this year at Gloucester, Leeds, and Liverpool, afford abundant evidence that the demand for good music is now widely spread; for there can be no question that, although Charity is a powerful incentive to action, those who promote these gatherings would be loth to undertake the task were they not confident that they could rely upon a pecuniary as well as an artistic success.

Mr. Bellasis, by the publication of his interesting book on Cherubini, has recently reminded us that, whilst forming a Society for the performance of the music of the future, we are ignoring much excellent music of the past; and we may reasonably hope that so able an advocate may produce some good result. The chronological list of Cherubini's works, included in the volume alluded to, must astonish persons who know this author only by the few specimens ever heard in this country; and we believe that those who arrange the programmes of our greatest musical performances might consult their own interest by presenting some works by a composer who has

earned the enthusiastic admiration of such men as Mendelssohn and Spohr. We sincerely hope that the narrow policy of excluding any but universally accredited compositions, pursued year after year at the two Italian Opera-houses, will be rigidly confined to the Lessees of these establishments; and that the Directors of our numerous Societies will see that with them alone rests the responsibility of either aiding or retarding the healthful progress of music in England.

At the approaching Festival of the Three Choirs, at Gloucester, commencing on the 8th inst., two features will be introduced which may materially influence the success of the gathering. In the first place, the ball at the Shire Hall will be abolished; and in the second place, after a full service in the nave of the Cathedral, on Friday evening (the final day of the Festival) the usual sermon will be preached by the Rev. Canon Barry, D.D., Principal of King's College. We have always been opposed to the custom of concluding a Festival of this character with a ball; and there can be no question that much inconvenience was caused by the sermon being delivered after the early service on the first morning of the Festival. Of the gratifying result of the meeting (a detailed notice of which will appear in our next number) there can be little doubt, seeing that the sale of tickets has already been almost unprecedented, and that 114 gentlemen have signified their intention of acting as stewards.

THE fact of the "Promenade Concerts" at Covent Garden Theatre being "under the direction of Messrs. A. and S. Gatti," will, we imagine, inspire the public with more confidence in the quality of the ices than of the music offered during the season. At all events, if we may judge from the programme of M. Hervé's "Heroic Symphony," given on the opening night, entitled "The Ashantee War," the promoters of the undertaking seem resolved to drive the intelligent portion of their audience to the "Refreshment department" as soon as possible. We quote a portion of the "argument" of M. Hervé's grand descriptive piece: "State of things at Cape Coast Castle—Efforts of the Governor to maintain peace and good relations with the Africans—Impossibility to obtain from the Ashantees the respect and fulfilment of Treaties—The Fantees, themselves victims of their treachery and cruelty, appeal to England for help and protection—The Governor convokes their Chiefs to a palaver." The embodiment of all these incidents in suitable music, would, we think, tax the inventive powers of the composer who, in a "Commercial Symphony," described the return of the City man to a late dinner, on the Dominant seventh; and resolved the chord of the thirteenth before sitting down to table, in deference to the superstitious feeling of those who believed this an unlucky number to meet at the social board.

We are glad to find that our remarks upon the constitution of the recently formed "British and Dramatic Institute" have been received in the right spirit, and that new rules and new engagements have been made, in accordance with our suggestions. We must, however, reiterate our assertion that the programmes of the public concerts are not such as should emanate from an educational establishment. We may also say that some revision of the wording of the rules is absolutely necessary, in proof of which

it will be sufficient, we think, to quote No. 10—"Choral Members must be able to read at sight, and have a fair knowledge of music; and attend on Tuesday after Rehearsal to be tried previous to their admission."

THE following, from an American advertisement of a series of "Characteristic musical stories," is an attempt to describe *Pompon (the Chamberlain.)* "The first two measures contain the motive. The character to be portrayed is a plausible, crafty, uncertain one; so if the student well versed in sequent forms and harmonies intuitively reaches ahead by the customary avenues, he need not be surprised to find the crafty old chamberlain has doubled on him and dodged over and around harmonies in quite an unexpected manner." The observations upon No. 13—*Blunose (the Steward)*—are curt but expressive—"Drunk all the way through." Who shall say that this music has no "poetic basis?"

#### COVENT GARDEN THEATRE.

ON Saturday the 8th ult., a series of Promenade Concerts, under the direction of M. Hervé, was inaugurated at this establishment with every prospect of a success which must be infinitely more gratifying to the proprietors than to the lovers of art. M. Hervé's Symphony, "The Ashantee War," appeals not to the criticism of a musical journal, and we leave it therefore to the tender mercy of those for whom it was manufactured. The violinist, M. Wieniawski, created a decided effect by his performance of Bach's Prelude to his violin Sonata in E major, but the patchwork nature of the concert may be imagined when we state that for the encore of this piece, he substituted a *Caprice* on "Willie, we have missed you." Another feature in the programme was the trombone playing of Mr. J. Harvey, which created genuine and deserved applause. Madlle. Benati, Madlle. Bianchi, Mr. Pearson, Mr. Carlton, and Mr. Lewis Thomas have been the principal vocalists. The fact of the *Allegretto* from Beethoven's Symphony in F (No. 8) and the Overtures to "Guillaume Tell" and "Masaniello" being taken out of the bills after the first evening will sufficiently indicate the taste of the new Conductor. We may say, however, that "Classical nights" are included in the programme of the season.

THE opening of the magnificent new Guildhall at Plymouth, by His Royal Highness the Prince of Wales, which took place on the 13th ult., was followed by a Musical Festival, which reflected the utmost credit upon Mr. F. N. Lühr and the members of the Plymouth Vocal Association under his direction, upon whom the success of the undertaking mainly depended. On the first day, Mendelssohn's "Elijah" was selected for performance, the principal parts being sustained by Mdlle. Corani, Mdlle. Mathilde Enequist, Miss Julia Elton, Miss Helen D'Alton, Mr. E. Lloyd, Mr. Kerr Gedge, Mr. W. Drayton and Signor Agnesi. Mdlle. Enequist in the trying air, "Hear ye Israel," was highly effective, Mdlle. Corani created a decided impression by her singing in the duet of the *Widow* with *Elijah*, Miss D'Alton was successful in the air, "Woe unto him," and Miss Julia Elton's rendering of "O rest in the Lord" was so excellent as to cause an evident desire on the part of the audience to hear it once more. Mr. Lloyd's two tenor solos were delivered with true musical expression, and the part of the Prophet was sung by Signor Agnesi with such a reverential feeling for the excessive beauty of the music as to convince us that he will take a foremost rank as an Oratorio singer. The choruses were given with much precision, and with such judicious alternations of light and shade as to evidence the care with which the work had been prepared. His Royal Highness the Prince of Wales was present during a portion of the concert, and expressed himself much pleased with the performance. At the

miscellaneous concert in the evening, a Festal March, composed for the occasion by the hon. conductor, Mr. F. N. Lühr, and dedicated, by permission, to the Prince of Wales, was played with marked success, and repeated, by general desire. All the solo vocalists engaged in the performance of "Elijah" in the morning, contributed songs of a highly popular character, and the encores were numerous. On the next evening Haydn's "Creation" was given, with Mdlle. Enequist, Mr. Kerr Gedge, Mr. Drayton and Signor Agnesi as the principal singers. The Oratorio was excellently rendered throughout, the Choir again displaying the effect of systematic training and careful conductorship. At the Mechanics' Institution, before the rehearsal for the Oratorios, a presentation, in the form of a silver epergne, accompanied by an illuminated address, was made by the members of the Plymouth Vocal Association to their indefatigable conductor Mr. F. N. Lühr. The presentation was entrusted to Mr. J. Brooking Rowe, and Mr. Lühr, in acknowledging the gift, spoke most feelingly of his connection with the Association, and expressed a hope that for many years to come they should work as harmoniously together as they had hitherto done. The epergne bears the following inscription: "Presented by the Members of the Plymouth Vocal Association to their conductor, F. N. Lühr, Esqre., on the occasion of the musical festival in connection with the opening of the new Guildhall, by H.R.H. the Prince of Wales, August 13th, 1874."

DR. PRIESTLEY, the celebrated chemist and dissenting minister, to whose memory a statue has just been erected in Birmingham, makes some sapient reflections on music in his autobiography. He says: "Being boarded with Mr. Edgewood, a very sociable and sensible man, and at the same time the person of the greatest property in the congregation, and who was fond of music, I was induced to learn to play a little on the English flute, as the easiest instrument: and though I was never a proficient in it, my playing contributed more or less to my amusement many years of my life. I would recommend the knowledge and practice of music to all studious persons; and it will be better for them if, like myself, they should have no very fine ear or exquisite taste, as by this means they will be more easily pleased, and be less apt to be offended when the performances they hear are but indifferent."

THE Second Quarterly Musical Service, on behalf of the Choir Fund, was held in St. Mary's, Haggerston, on Wednesday the 29th July, when a Selection from "Judas Maccabæus" was efficiently rendered by the St. Mary's Choir. Mr. W. R. Coventry presided at the organ with his usual ability, and played a variety of solos in a manner well calculated to display the capabilities of Father Smith's fine instrument.

THE St. George's Glee Union gave its usual monthly concert on the 7th ult., when A. Sullivan's Cantata, entitled "On Shore and Sea" was performed with great success. The solo parts were efficiently sustained by Miss Janet King and Mr. Jekyll. The Duet "Here on thy heart" and the Chorus "Sink and scatter" being especially well received. The second part was miscellaneous, the most notable features being the excellent singing of Mr. G. T. Carter, the fine rendering of Mendelssohn's "Nightingale" by the Choir, and Thalberg's "Masaniello," admirably played by Miss Julie Augarde. Mr. Garride conducted with his usual care.

#### REVIEWS.

NOVELLO, EWER AND CO.

*Ernani.* A Tragic Opera, in Four Acts. Composed by Giuseppe Verdi. Edited by Berthold Tours, and translated into English by Natalia Macfarren.

No less than twenty-three of the most popular Operas having appeared in this octavo edition, and others being in preparation, there can be no question that the public has already sufficiently appreciated the soundness of the idea which originally prompted their publication—that of pro-

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being as reliable a hand-book of standard Operas as had already been issued, by the same publishers, of standard Oratorios. No doubt the care with which the music has invariably been printed, and the excellence of the English translation, have had much to do with the success of the experiment; but any change from the bald (and yet expensive) so-called translations of the Italian text with which opera-goers have been for so many years supplied must be for the better; and even supposing, therefore, that the intrinsic worth of these editions, in a musical point of view, may be lost upon the general reader, when the choice lies between the new and the old versions, few persons will be found to prefer the latter. The dramatic situations in "Ernani," and the effectiveness of much of the music, will always make it a favourite with vocalists; and there can be little doubt, therefore, that a season will rarely be allowed to pass over without its being frequently given. The indications of the score in the edition before us give an excellent idea of the instrumentation of the most important portions of the Opera; the translation is exceedingly good, and it is needless to say that in every respect the work is issued with all the completeness which has distinguished its predecessors.

**Supplication and Praise.** A Sacred Cantata. The words selected from the Holy Scriptures. Composed by Robert Sloman, Mus. Doc., Oxon.

THE faculty of making—if not of composing—sacred music appears so rapidly developing itself in this country, that we are beginning to dread the arrival of a time when an accredited musician—especially if he be a "Mus Bac." or "Mus. Doc."—will be looked on with contempt unless he has written and produced an Oratorio, or at least a Sacred Cantata or two. No doubt this plethora of religious works has in a great measure been caused by the growth of Choral Societies throughout the kingdom; for as every choir must have a Conductor, it is exceedingly unlikely that a person placed in so powerful a position will rest satisfied until he conducts his own music; and thus we find that a composition which might have remained for years upon the publishers' shelves almost unnoticed only a short time ago, will now be executed by a choral body, assisted by a competent band, and applauded with a vehemence which—although it deceives no one but the composer—has at least the effect of temporarily withdrawing the attention both of executants and audience from the study of the great works in art. Were the majority of these compositions worthless, it would be the duty of all who dare to speak the truth at once to condemn them; but this is not the case; on the contrary, very many of them are really excellent specimens of accomplished workmanship—the productions indeed of men who have earned for themselves a firm place in the profession, and fully proved by former writings that they possess the power of expressing themselves in clear and forcible musical language. This it is which makes it difficult to review a Cantata like the one before us strictly according to the magnitude of its claims, without seeming to think worse of it than we really do. Dr. Sloman has evidently approached his task with a due reverence for the subject; and throughout his composition we have some really admirable examples of choral writing. His double choruses are bold and effective—especially No. 11, "Magnify the Lord," which has several fine points—most of the solos are sympathetically written for the singers, and there is a good Trio for three female voices—of course, according to the "Lift thine eyes" model, without accompaniment—which, if well sung, would we doubt not ensure the usual encore. The opening chorus, "Bow down Thine ear," we like as well as any in the work, the treatment of the words, "I am poor and in misery" being particularly happy. The Cantata has already been given at the Albert Hall; but we cannot think that performing the instrumental portions of Mendelssohn's "Hymn of Praise" before it was a judicious step.

**The Office of Holy Communion**, set to original music by William Henry Monk.

He is a daring man who, in these days of similitude, will profess his music to be "original," and it might have

been more graceful in the accomplished and experienced author, to leave us, namely, the world at large, to find out the unlikeness of his work to others, than to have declared it. Taking it at his own showing, however, the Service is, with the exception of one appropriation of the opening phrase of "O, rest in the Lord," as much his own as is any good musical work the property of him that produces it; and it has ample merit to supersede all question, beyond this one, of its intrinsic interest and aptitude for its purpose, which we are about to answer in the affirmative. There are four settings of the Kyrie, besides that for the Tenth Commandment, which are all pleasantly melodious. There is a point in the music for the last time, which many musicians may count as trifling, but which demands notice, as bearing on a principle that may have more important application elsewhere. This is the succession of consecutive 7ths, G F A G, over the bass D G, which may have arisen from a false view of the source of the prior chord, but has an unquestionably ill effect. The Credo is written with a free hand, and with a capital aim at declamation. Occasional passages in harmony admirably relieve the more prevalent employment of eighths and unisons for the voices. It is a little surprising to find one with such long and constant habit of voices, as makes Mr. W. H. Monk famous, writing for tenors down to G on the first bass line; but so he does, for the end of the Passion sentence. The treatment is unusual, but eminently thoughtful, of the sentence beginning "And He shall come again," which opens but moderately loud, and fades into a whisper at "to judge both the quick and the dead," as implying awe in the belief in the tremendous moment, rather than jubilation "in the glory" of the second Advent. The Sursum Corda is set emphatically, because concisely, the priest having here, as in some other numbers, an ancient Church phrase for the Intonation. The Sanctus is well conceived, beginning most softly, to represent the lowliest reverence, and breaking forth in loudest acclaim in the repetition of the first words, as if in emulation of the hosts of heaven. Extra to the Office in the Prayer Book, the Benedictus follows, of which, the merit of the music is our composer's justification; let who will, justify the interpolation of the words. Another insertion in the English Communion Service is the Agnus Dei, the appropriation of which, in this place, from a Prayer Book of Edward VI., is for others to discuss; we like the music greatly, and esteem it the best portion of Mr. Monk's interesting work. The Gloria is the concluding number. One passage in this is reprehensible, namely, on the words "O Lord God," in page 12, score 2, bars 3 and 4, where there is false relation between the A for the soprano and the A flat for the bass, and, still more vexatious, a progression of 4ths between bass and tenor. How curious is it that musicians, who would shrink from a consecution of 5ths as from anything that was vilest, scruple not to write far uglier progressions as if they believe they do so with impunity! We wonder, considering how words are repeated, at the curtness with which, "For Thou only," &c., is set; it is, we think, out of proportion to the relative importance of the text, and it gives abruptness to the conclusion. The candour of our objections will, we hope, attest the sincerity of our admiration, which has been freely expressed; the work will be of real value in many choirs.

**"I looked, and behold a door was opened in Heaven."** Verse Anthem for All Saints' Day. Composed by S. Parkman Tuckerman, Mus. Doc., Cantuar.

It is a matter as much of pleasure as of surprise to discover a composer of such merit as is evinced in the works that we have now to notice, whose name is as yet unfamiliar to the world; and we admire as much the reticence, which has enabled him to hold back the manifestation of his musicianship until he could put forth such a collection of works as should at once command respect, no less than we acknowledge the good qualities whereby these works are signalized. So much may be said of each, that in justice they must be noticed singly; but we offer these preliminary words to introduce Dr. Tuckerman

to the reader. He is, we learn, an American, some years resident in England, who has graduated here—would that it had been under a musician rather than under an Archbishop—and has spent some pains in making himself familiar with the musical doings in most of our large ecclesiastical establishments. To those fellow-artists who have not yet met him, his music will ensure him a welcome, and this it is our task to describe.

"I looked, and behold," the work now before us, might better be called a Cantata, or even a small Oratorio, than an Anthem—so great is its length and so varied its character. It comprises no less than thirteen numbers, consisting of Choruses, concerted and other solo pieces, and Recitatives—and there are some of them subdivided into several movements. This last is what is least to be admired in the composition, for it gives an air of fragmentariness. The fact of its unusual extent necessarily limits the occasions for its Church performance, but it takes not from its interest nor from its merit. The first section is an organ Introduction that is grand in character, has some striking modulations, and displays the instrument with admirable effect. The Recitative for tenor, like several others in the course of the work, declaims the words well, and is so accompanied as to give distinct prominence to the voice and clearness to the enunciation. No. 3, "And they rest not," is a short Chorus including the Sanctus, the reading of which is lowly and reverential, swelling and dying away to diversify the tone, but never breaking the sense of meek devotion. Another Recitative tells of the earthquake and the hiding of the mighty men among the mountains. Their cry, "Fall on us and hide us," is embodied in a very dramatic Chorus for two Choirs, the voices being divided for the sake of response more than for multiplication of parts; the agitated and very animated character of this contrasts capably with the foregoing, and makes a well-timed relief. The Recitative "After this, I beheld" leads into the Chorus No. 7, "Worthy is the Lamb" which fills well enough its place in the entire composition, and avoids comparison with Handel's stupendous setting of the same text, by aiming successfully at an entirely different style. Yet another tenor Recitative leads into a Quartett, "These are they," which flows smoothly. No. 10 is a Chorus with passages for Soprano and Tenor solo, "Therefore are they," which materially suffers from the uncongeniality of its key F with that of the preceding piece, G. It is true there is a momentary interlude to lead from the one key into the other, but it is always a weakness to have an instrumental link which contributes nothing to the expression of what goes before or after, and which seemingly takes up the hearer's time only to accomplish a modulation; and again, an interlude of four bars is quite insufficient to annul the impression of one tonality, and leave us free for the acceptance of another so remote as that here chosen. One of the most striking incidents in the work is the Quartett for Treble and Alto voices, "Their sun shall no more go down." The Recitative that follows prepares the way for the final Chorus, which is a resetting of the words of No. 7. Was it that the composer sought to justify his appropriation of the text, by showing not only that Handel had not exhausted it, but that so neither had he, and he repeated it therefore with entirely different music from what he wrote before? A fugal point gives some animation to this movement, but leads us to expect a further development of the subject than the composer has made.

*Six Short Anthems for Cathedral or Parish Choirs.* Music composed by S. P. Tuckerman.

AMONG these are two pieces from the foregoing works, "And they rest not," and "Their sun shall not go down," neither of which suffers from its isolation. Curiously, all the six, save the last, are in triple measure. This greatly prevails, too, in the long work noticed above; whence one may infer that the composer's thoughts flow most naturally by three in a bar, or else that he had some regard for the antique definition of "Perfect Time," which referred to a note that was divisible into three, and therefore typical of the Trinity, in comparison with "Imperfect Time," wherein a note could be divided but into two, and the former was

supposed to be the fitter for sacred music. The other four anthems are "Thou shalt show me," for alto solo with chorus; "Come unto Him," which will not supersede the lovely Messiah pastoral to the same words; "God so loved the world," which is agreeably flowing; and "Lighten our darkness," in which a startling employment of the Frenchified chromatic common chord of the minor 6th of the key, is somewhat out of keeping with the placid character of the whole. The anthems are all extremely short, and, where this is a desideratum, their musical merit will be another inducement for their adoption.

*A Morning Service in C.* Composed by S. P. Tuckerman.

THIS is by much the least interesting of the publications now before us by the same author, which may be accounted for by the lapse of twenty-four years since its composition and his artistic progress in the interim. It was written for the English Church in Florence, and it indicates at least that the establishment has the means of performing a Choral Service, which is satisfactory as to the state of the Reformed Church in Italy. The *Te Deum* emulates the manner of the elder worthies of Church music, in respect of their irregularity of rhythm. The Jubilate is more attractive; a pretty effect is attained by the employment of the quartett of trebles and altos on the words "Serve the Lord with gladness"—a favourite device of the composer, which is here happily applied. The Kyrie is the best piece in the service, and its low position in the register of each voice will give it a very subdued and supplicating effect. The Sanctus has also a tone of humility, which seems to be the reading of the text best approved by the writer, for in all his settings of it and analogous passages he employs this treatment. These appear to have been all the pieces that were open to musical treatment in the Tuscan capital, in 1850.

*"I was glad when they said unto me."* A Festival Anthem, for Solo, Quartett and Chorus. Music composed by S. P. Tuckerman.

FAR more feeling and far more skill are displayed in this, than in the work last described. It is written with due regard for the copious resources of the modern organ, and for their legitimate availability as a means of heightening, and varying, and alternating the vocal effect. This piece opens, for instance, with an organ prelude of considerable extent, which contains some pleasing harmony, but we may not thus define the upward progression of the inverted 7th of C, to the inverted 5th of F, while a higher melody descends from C to A. We have foreborne from citing other exceptional points of harmony in the course of these several compositions, but we name this one, because we know there are some persons who would defend it, and we think its effect should secure its condemnation. A very spirited Chorus is happily diversified by a passage for solo voices, "For thither the tribes go up;" and, on the resumption of the full power, the words "Give thanks" are admirably brought out in opposition to some florid passages for the accompanying instrument. An entirely separable movement for soprano solo, quartett, and chorus, "O pray for the peace," is sweet and tranquil in character, and there are many occasions when this may be given apart from the rest of the work. An excellent effect is produced by a single phrase of Adagio, "Peace be within thy walls," which is resumed and extended at the close of the work, where it is cleverly distributed to a double choir. The animation of the opening movement is resumed between these two exhortations for tranquillity, to express "plenteousness within thy palaces;" and here the composer shows himself at his best. The anthem is well worthy of note, and we should be glad to hear it where it might receive justice in performance.

*"I will sing a new song."* Composed by Philip Armes.

THIS is an anthem of broad applicability, being designed for use on Rogation Days, or at Harvest Festivals, in spring-tide or in autumn; and its merit should command for it a hearing, as it will ensure for it a liking, both before and after the reign of flowers. The first movement is

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a graceful Andante, in the somewhat rare measure, for Church use, of  $\frac{3}{4}$ , which is melodious throughout, and full of smooth and fresh harmonies. A tenor solo follows, "Save me and deliver me," which is in the key of F sharp minor, the preceding movement being in A. Its speciality consists in the constant motion of quavers, for the right and left hands of the organist in alternate bars, that accompanies the vocal cantilena, and the effect of this is rich, and quite unhackneyed. It is succeeded by an Allegro in B, which is the cleverest portion of the whole, beginning with the words "That our sons may grow up." It is written for eight voices, mostly used by four and four in alternation, but occasionally brought altogether. The responses are not of mere phrases, but are complete strains; and they are not always assigned to the opposite sides of the choir, but sometimes the four upper voices are answered by the four lower, with admirable contrast and agreeable variety. It is most fortunate for the good effect of a long piece, if its character can be diversified by a movement of such structure as the present; and, in this instance, it is so with great advantage. We return to four parts for the conclusion, which is a spirited Chorus in E, "Happy are the people." After a broad opening in full harmony, this assumes a fugal character, but it would be injustice to more carefully elaborated writing to call it a fugue, for the answer is free (replying to the dominant with the super-tonic instead of with the tonic), and so is the entire nature of the development. The successive entry of the parts, however, and the frequent reappearance of the subject, help greatly in the animation of the whole, and the interest is sustained unceasingly to the end. We would liefer that the termination were in the key of the commencement; if it be a prejudice that a work should end in the key of its opening, it is one we cannot shake off; and we own that to finish in the key of the dominant, makes the impression that there is still something to come, something to bring us home to our starting point, for which the longing ear listens in vain. On the whole, here is a capital composition, and more of it would be welcome, even if it began in E or closed in A; and Durham Cathedral is well off in having an organist who could write it.

*I love the Lord.* Sacred Song. Words from Psalm cxvi, verses 1, 2, 3, 4, 7 and 8. Music by J. Miles Bennett.

The words of the Psalm selected by Mr. Bennett demand a somewhat more fervent setting than he has given us; but the melody is at least vocal, and the harmonies are smooth and appropriate throughout. The answer to the first phrase in the symphony, commencing upon a bare fourth, somewhat distresses us; and unfortunately it is not only repeated, but the passage again occurs in the relative minor, after the double bar, so that the harshness of this effect evidently does not strike the composer. The best part of the song is the "Allegro," commencing on the words "Return unto thy rest, O! my soul," the theme of which, with the detached quaver accompaniment, well expresses the feeling of the verses. In listening to the entire composition, however, we cannot but feel that it is fragmentary, although many of the fragments have abstract merit: indeed so musicianlike and earnest a work as this strengthens us in the conviction that to write a really good sacred song is a very much more difficult task than young composers imagine.

*Palaces in air.* Song. Words by E. A. Beck, M.A.

*Love will last.* Song. Words by C. M.

Composed by George Garrett.

The verses of the first of these songs have been rather against the composer, we own, but we scarcely think that he has made the best of them, although there is much musical feeling shown throughout both the melody and accompaniments. The words "Castles that hope's sunrise gilded" do not certainly very readily lend themselves to a musical setting; but Dr. Garrett has not smoothed the difficulty by putting a crochet to each syllable in two bars of common time. We are also of opinion that for the simplicity of the subject, there is somewhat too much

modulation. An effective point is the short Recitative, which, after a close on the dominant of E minor, leads unexpectedly to an eloquent phrase in G major, and afterwards to the original key and subject. We infinitely prefer the second song, "Love will last," the anonymous author of which has supplied the composer with what Herr Wagner calls a "poetic basis" for his music. The melody is extremely pleasing, and the unceasing triplet accompaniment, divided between the two hands, gives an effect of lightness to the voice part in excellent sympathy with the poetry. Admirable, too, is the change to the tonic minor on the words "Wild and bleak the night wind blusters"—the triplets in the accompaniment being still continued—and the major stealing in for the final phrases gives a feeling of unity to the song which stamps it as the composition of a thinker as well as a worker. Although a most unpretending little vocal piece, both singers and listeners will be certain agree with us that everything attempted is well done, and we confidently, therefore, recommend "Love will last" as much to the attention of professional as amateur vocalists.

*That smile of thine, can I forget?* (Mine and thine). Song. Words by Richard Yates Sturges. Music by Stephen S. Stratton.

The name of this composer is new to us, but his graceful and musicianlike song should ensure him a welcome from all who desire to escape from the vocal platitudes of the day. The style of the composition—especially the opening symphony, which is used as a figure throughout the song—reminds us strongly of Mendelssohn; but we willingly pardon this, perhaps unintentional, reminiscence in consideration of the unity of design with which the author has evidently worked. The theme is extremely melodious, and the occasional change in the character of the accompaniment gives much effect to the words. One point we particularly admire is the somewhat unexpected phrase in the tonic minor, on the words "But summer's glow is oft delayed;" and the conclusion of the song, after the pause, is exceedingly happy. So carefully considered and sympathetic a setting of these musical verses will sufficiently justify Mr. Stratton in endeavouring still further to advance his claim to be accepted amongst the recognised song-writers of the time.

J. B. CRAMER AND CO.

*The Voice the Music of Language and the Soul of Song.* A short Essay on the art of Singing. By Wilby Cooper.

In the preface to this well-considered little essay the author says, that his aim is "to induce his readers to think—before they sing, while they sing, and when they listen." It seems, indeed, at first, strange that it should be necessary to enforce so obvious a method of proceeding upon persons who practise an art, even as amateurs; but experience has proved to most of us, that the majority of those who display even a well-trained voice have given but little attention to the principles of vocalisation. Mr. Cooper very properly commences by urging upon the student the absolute necessity of acquiring the power of sustaining any vowel sound upon any given note. "Consonants," he truly says, "form no part in a vowel sound; therefore, there must be no attempt to mix them up together, but each must perform its own part in every word, syllable, or part of a word. The vowel must give the sound, the consonant the articulation, in moving from one word or syllable to another." And further on, after distinctly proving that the attempt to produce a sound upon a consonant is a simple absurdity, and recommending the vowels to be spoken, and then sung in practice, he states that "the consonants beginning and ending a word must take up no portion of the time allotted to the musical note," a rule the importance of which cannot be overstated. We have also some extremely valuable directions for producing the voice in the most natural manner, and also for the proper management of the breath; for, as our author rightly observes, "without proper attention to phrasing, language, accent, and breathing, a tune may be executed in such a manner that the composer shall not be



able to recognise his own melody." He also devotes some portion of his essay to the consideration of the "portamento," and endeavours to separate this from that fatal habit of crawling up to a note, so often heard in the psalm-singing of a mixed congregation, and even (as he gently hints) occasionally in our public concert-rooms, from some of our recognized solo vocalists. The amateur will derive much benefit from reading attentively what Mr. Cooper says about the necessity of fully understanding the intention of the composer in every work to be performed; for facility in reading notes too often leads to the habit of considering that mere accuracy in time and tune is all that is demanded. "Why is it," writes our author, "that Joachim delights us more than any other violin player? Not because he produces greater tone, but because he displays greater refinement of feeling and conception of melodic form and phrasing; so that, whether we listen to his playing either a quaint melody of Bach, or one of the grand compositions of Beethoven, he leaves nothing to desire." This observation is as applicable to vocal as to instrumental music; and, indeed, perhaps even more so, for the human voice, if properly trained, exercises a more potent spell over the listener than any artificial instrument, and Herr Joachim himself is but a singer on the violin.

#### AUGENER AND CO.

*Marcha para el Piano.* Compuesta por Annie Mercedes Quevedo.

FEEDLENESS is apparent throughout this March, but the subjects are bold, and the theme after the double bar is melodious. Inexperienced composers always rely upon their recollection rather than their invention, and here therefore we have the conventional moving accompaniment in octaves to the latter part of the March. This kind of bass is not, however, so easy to write as it appears; and as instances of the truth of this we may mention the two F sharps occurring in similar motion, in Bar 10, page 3, and the two fifths, D A, C G, in Bar 14, page 7. These are certainly minor defects, but they prove that even to write a good March it is necessary to have studied counterpoint.

*Am See; Im Wald; Frühlingslied.* Three Musical Sketches for the Pianoforte. Composed by Charles Henry Shepherd, Associate of the Royal Academy of Music.

AN artist who has received his education in our National Musical Institution, should not give German titles to his compositions, especially when he tacks to one of them a descriptive piece of poetry in English. Passing over this little bit of affectation, we have much praise for Mr. Shepherd's Sketches. "Am See" is a characteristic little piece, melodious and well written, with some good practice for varieties of touch. We think it a pity in simple music like this to tax the performer with such extensions as we find in the 27th and following two bars, but the composer only falls in with the fashion of the hour, which appears to favour the writing of many passages to be taken in with the eye rather than with the ear. "Im Wald" has a very original theme, which is as much developed as the length of the piece requires. The cadence seems somewhat out of place, and has the effect of prolonging the dominant harmony beyond the time suited for a sketch of such small dimensions, but this of course is a mere matter of opinion. The "Frühlingslied" is a bright little piece, and we think is likely to be the favourite of the three. But what is the meaning of the double sharp before the F in the 14th bar?

#### LAMBORN COCK.

*Two Gavottes, for the Pianoforte.* Composed by John Gledhill.

IN the interest of music publishers who are constantly pouring upon us a shower of Bourrées, Gavottes, Sarabands and other dances of a past period, we hope that the demand keeps pace with the supply. Certain it is that those players who have made themselves well acquainted with the compositions of this character by the old writers have now before them some very excellent imitations by

modern composers, which if not quite equal to the original, would deceive the majority of those to whose judgment they are submitted. Mr. Gledhill is a very apt worker in this school; and his music proves that he has well studied the models upon which his compositions are based. His first Gavotte, in A minor, is melodious and effective, a good contrast being obtained by the theme in the tonic major. No. 2, in G minor, has a highly attractive subject, and both hands are well employed throughout. It would be good, however, for Mr. Gledhill to look more carefully at his proofs in any future publication, for inaccuracies which might remain uncorrected by many amateurs; as instances of which we may mention the omission of the ♯ before the G in the last chord, bar 4, page 6; and also before the final A in the treble part of bar 12, in the same page.

*Thy Spirit's low replies.* Song. Words by Thomas K. Hervey. Composed by Rosetta O'Leary Vinning.

WE are glad to find that the accomplished composer of this song has at length resolved to publish under her own name, for the real musical eloquence which distinguishes the composition before us—as well as some others which we have noticed by the same writer—must eventually receive due appreciation, and we are always sorry when a true artist seeks to veil his or her personality from the public. Those who follow our reviews must remember that a short time ago we spoke in the highest terms of two of Mrs. O'Leary's songs—"In the Pyramid's shadow," and "That dear song I loved the best"—which were published under the assumed name of "Allan Hyde," and all the praise we bestowed upon these is fully merited by this later one: indeed we think it the best she has yet composed. The poetry, by the late T. K. Hervey, is certainly most suggestive, but a common-place setting of it would have utterly marred its beauty, for the author was a musician at heart, and felt, if he could not write, the notes which sympathised with his verses. The composer has thoroughly caught the spirit of the words; and both theme and accompaniments—if so we may separate what are in fact inseparable—show a keen appreciation of legitimate musical expression. The placid opening in F major, and, after the close on the dominant, the unexpected change to A flat, are points highly to be commended. We may also mention the excellent effect of the *arpeggio* accompaniment, which occurs for the first time on the words "There comes a voice from far off streams," and is suddenly broken off, leaving the voice alone for the final phrase. A contralto singer who can fully enter into the feeling both of the poet and musician, may make this composition highly effective; but those who love the "pretty songs" of the day will neither like it nor understand it.

#### EVANS AND CO.

*I waited for the Lord.* Duet from Mendelssohn's Hymn of Praise.

*Spohr's "As pants the hart."*

*Andantino Grazioso*, from Haydn's String Quartett in C.

Transcribed for the Piano by Berthold Tours.

THE general fault in "Transcriptions" is that they so distort the originals that their composers would scarcely recognise them. It is true that such distortions are not Transcriptions, but then they are called so; and it is with the full knowledge of this fact that we feel it a duty to guard young pupils from making their first acquaintance with classical works by the aid of these caricatures. Mr. Tours is doing good service to the art by the publication of such arrangements as those now before us, for it is impossible to imagine more faithful adaptations of the composer's original design to our household instrument. The subjects he has selected, too, are extremely happy. Mendelssohn's beautiful Duet will be certain to delight young players; and Spohr's well-known "As pants the hart," although perhaps not quite so familiar, is melodious enough to make the practice of the piece a pleasure, instead of a task. The voice parts in the Duet are clearly brought out, and the arrangement is by no means difficult.

# The strain upraise of joy and praise.

Rev. J. M. NEALE, D.D.

H Y M N.

ARTHUR S. SULLIVAN.\*

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

*Allegro moderato, e con brio.*

TREBLE.  
ALTO.  
TENOR.  
BASS.

ORGAN.  
♩ = 104.  
*Full. ff*

The strain up-raise of joy and praise, Al - le - lu - ia. To the

glo - ry of their King Shall the ran-som'd peo - ple sing, Al - le - lu -

*mf* *ff* *mf* *ff* *Ped.*

\* Originally composed for the "Supplemental Hymn and Tune Book," edited by the Rev. R. Brown-Borthwick.

ia. And the choirs that dwell on high Shall re - e - cho thro' the sky, Al - le -  
 lu - ia. They thro' the fields of Pa - ra - dise that roam, The blessed ones re -  
 peat thro' that bright home, Al - le - lu - ia; The pla - nets, glitt'ring  
 on their heav'nly way, The shining constel - la - tions join and say Al - le - lu -  
 ia.



in.

*ff a tempo.*

TREBLES.

Ye clouds that onward sweep! } light, { Ye thunders echoing loud } wild - ly bright,  
 Ye winds on pinions and deep, Ye lightnings,

*p* Choir Organ.

Ped.

In sweet consent unite your A - - le - lu - ia! { Ye floods and ocean billows! } snow!  
 Ye storms and winter

Ye days of cloudless } sum-mer glow, { Ye groves that wave in spring, } Al - le - lu - ia!  
 beauty! Hoar frost and And glorious forests sing,

First let the birds with } gay, { Exalt their great Creator's } Al - le - lu - ia!  
 painted plumage } praise and say }

*Gt. Diap. Gt.*

*without Pedal.*

Then let the beasts of earth } strain, { Join in Creation's Hymn, } Al - le - lu - ia!  
 with varying } and cry again, }

Here let the mountains } no - rous Al - le - lu - ia! { Here let the valleys } cho - rus  
 thunder forth so - } sing in gentler }

*mf*

*Sw.*

*ff*

*p*

Al - le - lu - ia! Thou jubilant abyss of o - cean, cry Al - le - lu - ia! { Ye tracts of earth  
 and continents re-

*Ped.*

ply, . . Al-le-lu-ia! To God Who all creation made. { The frequent hymn be duly paid, } Al-le-lu-ia!

This is the strain, the eternal strain, } loves, Al - le - lu - ia! { This is the song, the heavenly }  
The Lord of all things } song that Christ himself ap-

- proves, Al - le - lu - ia! { Wherefore we sing, both } wa-king, Al - le - lu - ia!  
heart and voice a -

*Full Sw.*

And childrens' voices } ma - king, Al - le - lu - ia! Now from all men be out -  
echo, answer }

*f a tempo lmo.*

*crescendo.* *f a tempo lmo.*



- pour'd Al - le - lu - ia to the Lord, With Al - le - lu - ia e - vermore, The  
 Son and Spi - rit we a - dore, Praise be done to the Three in One, Praise be  
 done to the Three in One, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,  
 Al - le - lu - ia, Al - le - lu - ia!  
 Al - le - lu - ia, Al - le - lu - ia!

*rall.*  
*rall.*  
*rall. al. fine.*  
*rall.*

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The "Andantino Grazioso" will call up an agreeable reminiscence of the Quartett from which it is taken; and the part-writing is so distinct that but a moderate amount of attention will enable the performer fully to realise the composer's meaning. Mr. Tours may multiply his arrangements of standard works with benefit both to students and teachers.

## ORIGINAL CORRESPONDENCE.

### SECULAR MUSIC IN CHURCHES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—*"Musicus"* will do the world good service if he can succeed in putting down the foolish custom of playing pianoforte music in churches, which he has called attention to in your August number.

This evil would not be endured, if all who are supposed to "learn music" were taught that music is a language, and that certain combinations of musical sound express certain feelings, sentiments and passions to all ears that are trained to understand the phrases which belong to the musical tongue. Without acquiring a knowledge, first of the vocabulary of musical sound, next of musical sentences and grammar, and lastly of the works of great composers, it is impossible for listeners to understand what music says to those who hear it with cultivated ear. Conceive some classical scholar, also a fine speaker, reciting, say, a tragedy of *Æschylus* to an audience ignorant of the Greek tongue, and not even acquainted, by means of translations, with the subject recited. What pleasure would such an audience get from the recital? Yet this is precisely the state of things (if you except one out of every hundred among the listeners) in many a concert-room, especially in provincial towns, when great artists play the works of great composers. It is this lamentable ignorance of musical language, so common among us, that enables performers of small knowledge and bad taste to exhibit their mechanical skill (such as it is) with success in concert-rooms, and, worse still, in places of public worship. There are certain churches and chapels frequented by worshippers who are possessed with the idea that the service is not "hearty" unless the congregation, no matter how ignorant of the vocal art, takes part in the "singing." Well, if these congregations are persuaded that they cannot worship their Maker without shouting forth sacred words out of tune and time, by all means let them have their way. Even if their rude service should resemble the sounds made by a pack of hounds or a wild-beast show, I've nothing to say against it, farther than that I should be very sorry to be forced to listen to it. For if these ignorant folk do their best, simply, it will no doubt be accepted as other mean offerings are accepted, when offered by warm hearts. But that sort of noise is altogether another thing from the performance, by persons who ought to know better, of music written for a totally different purpose to the one they are putting it to. There is a certain large and popular Roman Catholic Church in London where the organist thinks it fitting to perform, by way of an offertory piece, at weddings, one of Chopin's Nocturnes,—a sweet sentimental piece, ending with a cadenza, which is charming on the pianoforte in a drawing-room, but simply ridiculous played on an organ. I never hear runs and roudades on a great organ without fancying I see an elephant dance. Indeed, the fiddle passages in Masses which require an orchestra are absurd when executed on an organ. But setting that aside, and supposing even that the Nocturne did not end with a cadenza, what can be more indecorous or in worse taste than performing a sentimental Nocturne in a church during the Marriage Service? The church is not the place for giving expression to sentiment and earthly affection. Feelings that are lawful and innocent in other places must be suppressed in a place of worship. To play the "Wedding March" when the service is over, and the wedding party leaving the church, is no more objectionable than ringing the bells. It is quite a different thing to playing a bit of tender sentiment while the bride and bridegroom are kneel-

ing at the altar. I give this merely as one specimen of the bad taste and ignorance of musical language common among us.

The Masses of Mozart, though exquisite as music, contain much that is utterly unfit for the church. There is material for more than one Opera to be found in Mozart's Masses. There are plenty of love-songs, of gay songs, of trios and quartetts, expressing the joys, sorrows and perplexities which belong to the Opera. "What!" some will say, "do you venture to accuse Mozart of not knowing what he was writing about?" A thousand times, No. But Mozart was not a free agent. From his childhood he was trained and incited to write for the Church what would please the princely and imperial patrons who were charmed by his marvellous gift, but insisted on his using it to minister to their pleasure and fancy. Society was in a frivolous state. The higher classes were tired of religious music of the noblest kind. The music of Palestrina and Marcello and their schools was appreciated only by ecclesiastical bodies rich enough to have it cultivated and performed with care. Light music entered the sanctuary, and Haydn and Mozart, carried away by the current of popular feeling, wrote what was demanded of them, and produced religious music which charmed the ear and intoxicated the fancy, instead of that which raises the mind heavenwards. Here and there, in their divine music, we meet with bits of true devotional character; but before long the solemnity and majesty of music worthy to be sung by angelic choirs is interrupted by strains fit only for the stage. In fact, the Emperor Joseph urges Mozart to compose for the Imperial Chapel music closely resembling what he admired at the theatre.

There are persons who imagine that orchestral accompaniments are enough to render music irreligious. Such persons are insensible to the devotional power of the music of Handel and Bach. These worthy persons are shocked by the sight of fiddlers in a church. Considering that the strings resemble the human voice, this is a strange prejudice. It must come from some early associations of fiddles and dancing. If an orchestra were to play Offenbach's or Lecocq's music in a church, it would be indecent and profane no doubt; but are matters mended when an organ plays theatrical music? And pianoforte music of a like kind is no better. When Rowland Hill said, "It was hard the devil should have all the good tunes," and so set his pious congregation to sing hymns to vulgar, popular song-tunes, he was led wrong through being profoundly ignorant of musical language. A good many pious people in the present day are making the same blunder.

But I am trespassing too much upon your space, and must come to an end.

M. H.

Cheltenham, Aug. 17, 1874.

### THE PEOPLE'S PLAIN SONG.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I see it announced that "the Festal and Ferial Responses will shortly be issued by the same Editors as the Cathedral Psalter," and that "the People's Plain Song will be clearly indicated in a line by itself." I suppose this means that the Plain Song will *not* be coincident with the Treble part of the harmony. As this edition of the Responses will be issued with the sanction of great names, and will probably come into very general use, I wish with all deference to say a word or two against what I consider to be a grievous mistake, assuming my supposition to be correct. I have had many years experience of choirs and congregations in one of the most musical districts of England, viz., the West Riding of Yorkshire, and the fact is the Plain Song may be printed as clearly and largely and separately as you please upon paper; when the Service comes to be sung, the "people" will sing the Treble part, and nothing will persuade them to do otherwise, especially if the Treble part runs higher than the Plain Song, and has somewhat more of a melodious phrase in it. As a consequence, wherever Boyce's, or any similar arrangement of Tallis is used, the untrained voices of the people are shouting to a pretty tripping melody prayers which ought to be

sung *p*, if not *pp*, to the ancient Plain Song of the Church. I believe it to be as utterly impracticable (except for a trained choir alone) to sing Tallis's Responses as they were sung in Tallis's day, as to sing the 100th Psalm, or French, or Dundee, as they were originally written. For good or for evil the Tenor part, as the Melody for the people, is gone for ever, and, as I conceive, the sooner the innumerable so-called Tallis's Responses are discontinued, and arrangements edited in Tallis's spirit, and such as Tallis himself would have sanctioned were he living now, viz., with the *Plain Song as the Treble part*, the better in every respect for the Choral Responses of the Church. I have assumed throughout my letter the use of harmonized Responses. I know that unison singing is much affected in the south; let me record my conviction that it will never be accomplished in the north.

I am, Sir, yours faithfully,

J. A. SEATON.

Cleckheaton, Normanton, Yorkshire.

### MR. J. G. CALLCOTT'S MOTETT.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have no intention of questioning the opinion of your review of my Motett "O Deus! ego amo te" in your last number, but I do think that a reviewer ought to know that the original Hymn was written by Francisco de Xavier, the friend and companion of Loyola the Jesuit, and also that the English translation is partly by Longfellow and partly by one of the compilers of "Hymns Ancient and Modern."

I am, Sir, yours obediently,

J. G. CALLCOTT.

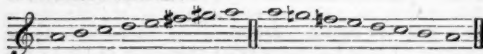
Richmond, July 27th, 1874.

[The Reviewer thanks Mr. Callcott for his information, but still thinks that, whoever the Author, the word "ignominious" is not good for musical use, though it might have great power were the translation to be spoken. The fame of St. Francis Xavier, the great missionary to Portuguese India, will suffer little from the non-recognition of his hand in the original Latin Hymn.]

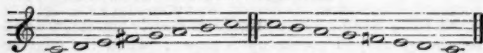
### THE MINOR SCALE.

TO THE EDITOR OF THE MUSICAL TIMES.

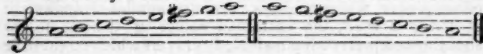
SIR,—Of late several interesting notes regarding the minor scale have appeared in the *Musical Times*. There is a belief with many that there is only one minor scale, and it is derived from the major scale, while some others of a more recent school assert that there is no minor scale, but just the major commencing on *La*. This latter idea supposes a note of repose or kind of a keynote on *La*. Now if the fact of a scale commencing on *La* has a different mental effect from the scale commencing on *Do*, there must be some distinction under whatever name it goes, and if one calls it *La* and another names it minor, both mean one thing, and so the matter ends. That the minor is derived from the major is a generally adopted theory. It never seems to have entered the thoughts of writers on the subject, that it might just be possible that the major is derived from the minor. There is only one major scale, but of minors there is a variety of modes, and theories that are brought forth to make minors derivatives of the major, bear as strongly that the major may be derived from the minors. The usual example in the minor scale is to ascend one way and descend another:



Now these two are as distinct scales as:

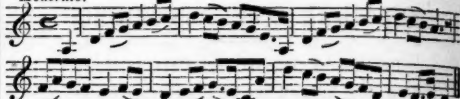


Saying that these scales are derived from the same major scale is something different from proving it. Another minor which must on the same principle be derived from the same major scale is sometimes called the *Dorian* scale:



This is a scale in which very few favourite melodies are written; some appear in Scottish collections but the following beautiful air, once very popular in Scotland, though not found, so far as I am aware, in any printed Collection, and sung to the song "Burns and his dear Highland Mary," shows that a good melody can be written in this much neglected scale. Properly speaking the scale is seated on *D*, the second note of the scale of *C*, as follows:

Moderato.



The oft quoted saying that one minor scale represents all minors cannot hold, seeing that the introduction of any extraneous note must of necessity alter a scale, and to say that these diversified minors are each and all taken from one major scale must be equally untenable.

Yours, &c.

D. KIPPEN.

Crieff, Aug. 10th, 1874.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after its occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. W.—As an "accidental" is any note which alters the fixed order of tones and semitones in the diatonic scale, the question of our correspondent is meaningless.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERYSTWYTH.—On Tuesday evening, the 4th ult., the Temperance Hall was crowded with an enthusiastic audience, on the occasion of Mr. Brinley Richards's concert. "There is a green hill far away," sung by Miss Lizzie Evans, was encored, but her great success and undoubtedly the gem of the evening, was "Tell me, my heart." The duet, "Autumn evening," was admirably sung and heartily applauded. Miss M. J. Williams was encored in "I'm a merry Zingara," and Miss Marian Williams was recalled in "She wandered down the mountain." Mr. Ap Herbert was encored in "The Yeoman," and other encore would have been insisted on if the length of the programme had not rendered repetition impossible. Professor Grimley, at the conclusion of the concert, proposed a vote of thanks to Mr. Brinley Richards and the ladies for the pains they had taken in getting up the successful series of concerts which had that night been brought to a conclusion, which was carried unanimously. Mr. Brinley Richards, in returning thanks, enlarged most eloquently upon the advantages of the University College of Wales, to enrich the funds of which the series of concerts, now terminated had been given; and paid a special tribute of praise to Mr. Stephen Evans, whose unwearied exertions, he said, had so materially benefited the cause. After some remarks from Mr. Stephen Evans, "God bless the Prince of Wales," solos by Miss Lizzie Evans and Miss Marian Williams, was sung, the audience standing up and heartily joining in the chorus. The chairman was the Mayor, and the conductor Pencerdd Ceredigion, who discharged his duties with great ability and to the entire satisfaction of the large audience.

ADELAIDE, AUSTRALIA.—The third season concert of the Philharmonic Society took place at the Town Hall, in April last, before a large audience. The band consisted of about 15 or 16 instrumentalists, with Mr. E. Spiller as conductor, Mr. J. Hall as leader and Mr. W. R. Pybus as pianist. The first part of the programme consisted of Romberg's setting of Schiller's *Lay of the Bell*. Mr. Rogers took the part of the master bellfounder very successfully. Mr. T. Trudgeon sang the tenor solos with great precision, and Miss Vaughan took the whole of the soprano solos, which were given with unflinching precision and considerable taste and expression. The choruses were very effectively rendered. The first and second parts of Haydn's *Seasons* formed the second portion of the programme. The solos were taken by Mr. Nash, Mrs. G. T. Harris, and Mr. T. Trudgeon.



**BANGOR.**—The Eisteddfod, which commenced on Tuesday, the 18th ult., appears to have been thoroughly successful. On the first day the Festival was presided over by Lord Clarence Paget, on the second by the Lord Bishop of Bangor, on the third by Captain Verney, and on the fourth by Sir Watkin Williams Wynn. Mr. Brinley Richards and Mr. John Thomas delivered able addresses in awarding the musical prizes. The singing of Miss Edith Wynne was greatly admired, and many well deserved compliments were paid her upon her recent successes in the metropolis.

**BURTON.**—A special concert was given on Thursday evening the 30th July, which was an immense success. The Pavilion was filled, and presented a most animated appearance. The band, led by Mr. Julian Adams, and augmented for the occasion, commenced the concert with Weber's Overture to *Der Freyschütz*, which was played in magnificent style. Madame O. Williams sang Smart's "Sailor's Story," with an expression and taste which at once gained the good opinion of her audience. Beethoven's Sonata for pianoforte and violin, by Mr. Adams and Mr. Otto Bernhardt, was rendered to perfection. The appearance of Mr. Sims Reeves was greeted with a storm of welcome; and his singing of Beethoven's "Adelaide" was applauded in a manner which brought him again on the platform to bow his acknowledgments. A similar compliment was paid to Madame Williams when she sang "The Skipper and his Boy" (Virginia Gabriel). Weber's "Concert-stück," well played by Mr. Julian Adams, concluded the first part. In the second part Mr. Sims Reeves sang, "Come into the garden, Maud," and was so energetically and heartily encored that he repeated the last verse. Haydn's "Surprise" Symphony was played with great precision, and was followed by what the audience evidently considered the vocal gem of the evening, "My Pretty Jane" by Mr. Sims Reeves, which produced rounds of applause, but failed to bring forward Mr. Reeves. The concert closed with Gungl's grand march, "Alexandre."

**CARTMEL.**—The second annual festival of the Choral Union of the Rural Deanery, was held on the 19th ult., in the fine old Church of St. Mary's. There was a good attendance. The choir taking part in the service numbered 77 sopranos, 18 altos, 21 tenors, and 26 basses. Shortly before 3 p.m., Mr. W. J. Lamb commenced the ingoing voluntary—Alma Redemptoris (Novello), and at its conclusion was sung the processional hymn, "Forward be our watchword." The prayers were intoned by the Rev. T. M. Remington, Vicar of Cloughton, Lancaster. The Psalms chosen for the day were the 19th, 33rd, and 122nd. These were set to single chants, the *Cantate* to a double chant by Lawes, and the *Dews* to a single one by Haverghal. The anthem was "Blessing and Glory" (Dr. Boyce), hymn before the service, 169, *Hymns Ancient and Modern*, to the grand old tune of French, which dates from 1621. The hymn after the sermon was 335, taken from the *Appendix to Hymns Ancient and Modern*. The first and second lessons were read by the Rev. Canon Hubbersty, and the Rev. Mr. Kirby, Vicar of Haverthwaite, respectively. The sermon was preached by the Rev. Canon Ware, of Kirkby Lonsdale. Great praise is due to Mr. Lamb, the organist, and to Mr. Bather, the choir-master.

**CAPE TOWN.**—The Festival of the Confession of Augsburg was celebrated in the Evangelical Lutheran Church, Strand Street, on the 6th June. A special choir, under the able direction of Mr. J. H. Ashley, effectively performed the following musical selections during the services: Morning Service—full anthem, "Sing forth the honour of His name," Courtnay; recitative, "Comfort ye my people;" aria, "Every valley," Handel; aria, "Thou shalt bring them in," Handel; chorus, "Gloria to God," Weber; anthem (quartet and chorus), "Blessed be Thou, O Lord," Hollingsworth. Evening Service—anthem, "O be joyful in the Lord," Crampton; recitative and aria, "Hear ye Israel," Mendelssohn; chorus, "Gloria to God," Weber; chorus, "The Heavens are telling," Haydn. By request, the tenor solo, "Comfort ye," from Handel's *Messiah*, sung in the Morning Service, was repeated in the evening. Mr. J. B. Smithers presided at the organ. The Rev. W. F. Gohl preached morning and evening, when, in a very able discourse, he dwelt upon the bridal attire of the Christian Church. The collections at both services amounted to £35 10s.

**JERSEY.**—The first of the series of concerts announced by Mr. Milne, took place on the 3rd ult., in the Royal Hall, Peter Street, under the patronage of His Excellency Major General Norcott, C.B., Lieutenant-Governor. Mr. Nicholson, the eminent flute player, played the different *morceaux* which formed his contribution to the programme in his most excellent manner. Madame Wells in "Lo! here the gentle lass" (Bishop), with flute obbligato by Mr. Nicholson, Miss Maas in "The Storm" (Hullah), and Mr. Christian in "The Shepherd," were highly effective. The concert, in a musical sense, was very successful.

**LEADS.**—Dr. Spark's Recital on the grand organ at the Town Hall, on Saturday evening the 8th ult., drew together a large and enthusiastic audience. Nothing could be more welcome to a miscellaneous company, the greater part of which are unable to appreciate Bach's preludes or fugues, than "The sweet bells of Ancona," in which the carillon stop, lately presented by the Mayor, was used to such purpose as to evoke a determined demand for an encore. Most effective, too, were Schumann's pieces, and Rossini's Overture to *La Gazza Ladra*, as well as Gounod's "Priere à Marie." Several eminent organists who were present not only expressed their great delight with the organ generally, but were especially pleased with the effect of the bells.

**LIVERPOOL.**—On Sunday afternoon the 2nd ult., the Synagogue of the New Hebrew Congregation, in Hope Place, was re-consecrated after having been painted and decorated. There was a large attendance of worshippers, and the ceremony was highly impressive and interesting. Several psalms were sung, amongst them, "I will extol Thee," to a melody composed by the Rabbi (Dr. Stern), and arranged and harmonized by Mr. J. J. Monk (who presided at the harmonium on the occasion); "Unto Thee I lift mine eyes," sung as a solo, and composed expressly for the ceremony by Mr. Monk; "Except the Lord build the house," sung by Dr. Stern as a solo; Psalm xlii. (composed

expressly for the occasion, and for Dr. Stern as a solo, by Mr. Monk) the 29th Psalm sung to a melody by Naumburg; and Psalm xxiv. interspersed with solos for Dr. Stern. A sermon was afterwards preached by Dr. Stern. A curtain for the ark was presented by Mr. David Davies, of London; two stained glass windows were given by Mr. Saul Moss, and a covering for the ark was presented by Mr. Lewis Davies. The decorations are in delicate colours, interspersed with gold, the contractors being Messrs. Jelley and Hughes, of Slater Street. The chandelier, with which the building will now be illuminated, was supplied by Mr. A. Bucknall, of Renshaw Street.

**OTLEY.**—The eighth annual festival of the Otley Choral Union of Church Choirs was held on Saturday afternoon, 25th July. The performances this year are admitted to have been the best given by the Union since its commencement; and much of this success is due to the mastery style of Mr. Stables, of Kirkstall, who conducted. The number of chorists present was 177, consisting of the members of the following church choirs:—Arthington, Baildon, Guiseley, Horsforth, Woodside, Harrogate (St. Peter's), Kirkstall, Leathley, Otley, Yeadon, and Woodside (Wesleyans). At a quarter to three the singers assembled in the spacious workroom of Messrs. Walker and Son, printers (kindly lent for the occasion), and marched in procession to the church. When the procession reached the church door, the chorists commenced to sing Dean Alford's processional hymn. After the evening service had been read by the Rev. J. A. Seaton, of Cleckheaton, the Psalms for the day, the 32nd, 33rd, and 34th, were chanted, all being rendered in a most impressive manner. The Rev. Mr. Ashbridge, B.A., read the first lesson, and the Rev. Mr. Arthy, of Weston, the second lesson. The sermon was delivered by the Rev. J. M. Ashley, vicar of Fawcett, who selected for his text Revelation iv. 2, 3. The chorists then sang "Hark! the sound of holy voices chanting at the crystal sea." The Rev. Mr. Anderson, vicar of Otley, pronounced the benediction, and the chorists left the church singing "Light's abode, celestial Salem." The performance of Mr. Brown on the organ was admirable. A collection was taken at the close of the service towards defraying the expenses in connection with the festival, amounting to £15.

**RYDE.**—By special desire, and under distinguished patronage, Herr Schubert gave an evening concert on the 10th ult., at the Town Hall, when the following artists appeared: Madlle. Uhle, Miss Matilda Scott, Madame Barnett, Mr. Stedman, Mr. Thurlay Beale, Mr. H. Parker (pianoforte), Master Van Praag (violin), and Herr Schubert (violinello). Miss Scott created a decided effect, and was encored in her solo, "Twas within a mile." Mr. Stedman's excellent tenor voice and cultivated style were advantageously displayed in the songs, "The anchor's weighed," and "Maid of Athens," which were enthusiastically re-demanded; and a similar compliment was paid to Mr. Thurlay Beale in both his songs. Madlle. Uhle and Madame Barnett also won well deserved applause, and Barnby's Part-song, "Sweet and low," given as a Quartet—was one of the most effective pieces of the evening. Solos were well performed by Mr. Henry Parker, Master Van Praag and Herr Schubert, and the talents of the three artists were effectively united in a Trio. The concert gave the utmost satisfaction to a large audience.

**SHEFFIELD.**—On the 4th ult. Mr. Charles Harvey gave a concert and organ recital in the Albert Hall; vocalist, Miss Bolingbroke, violin, Mr. J. Peck, and organ, Mr. F. Archer. Mr. Peck played with his accustomed ability, and Mr. Archer in his fantasia on Scotch airs and a selection from *Il Talismano*, especially, gave great satisfaction, a concerto by the two instrumentalists being also given in a masterly style.—On the 6th ult. Mr. William Pyatt, of Nottingham, gave a concert, at which Miss Emma Beasley, Madame Williams, Mr. Sims Reeves, and Signor Foli were the vocalists, and Herr Otto Bernhardt solo violinist. The reception given to the artists was of a highly gratifying character. Mr. Sims Reeves sang "Adelaide" and "My Pretty Jane," in response to an encore for which he gave "Tom Bowling." Signor Foli, in the duet "All's Well," with Mr. Reeves, as well as in his songs, "The Diver," Pissuti's "Raft," and "The Vicar of Bray," sang magnificently. Miss Beasley, in "Bid me discourse," gave great satisfaction, and Madame Williams was encored for her rendering of "Huntingtower." Two solos by Herr Bernhardt were well-executed, and greatly appreciated. An excellent choir of 16 voices, under the direction of Mr. G. H. Smith, gave a good selection of part-songs in a most able manner. Mr. S. Naylor was accompanist.

**SKELMORLIE.**—On Tuesday evening, the 11th ult., an Organ Recital was given in the Parish Church, by Mr. John E. Senior, the organist. The programme, selected from the works of Bach, Weber, Beethoven, Spohr, Batiste, and Sir G. Elvey, was rendered in a highly satisfactory manner. Solos by Gounod, Handel, and Haydn were excellently sung by two amateurs.

**TORONTO, CANADA.**—The Philharmonic Society, under the able conductorship of Mr. F. H. Torrington, has during the last season given the *Messiah* twice, and *Elijah* three times. The next series of concerts will include the *Creation*, *St. Paul*, the *Messiah*, and probably *Acis and Galatea*, or Signor Randegger's *Fridolin*.

**ORGAN APPOINTMENTS.**—Mr. F. H. Torrington (late of King's Chapel, Boston, U.S.), to the Metropolitan Chapel, Toronto, Canada.—Mr. W. J. Lamb, organist and choirmaster to St. Patrick's Cathedral, and professor of music to St. Mary's College, Dundalk.—Mr. Walter Hermitage, organist and director of the choir to St. Mary's Church, Graham Street, Knightsbridge.—Mr. Jacob Bradford, Mus. Bac., Oxon., organist and director of the choir to St. Paul's, Paddington.—Mr. Alfred James Gooden to Lurgan Church, Westport, Co. Mayo.—Mr. S. E. Davies to St. Mary Magdalene's, Liverpool.—Mr. Alfred P. Standley, F.C.O., organist and music master to Rossall College, Fleetwood.—Mr. David Woodhouse to All Saints', Grosvenor Road, Pimlico.—Mr. William J. Leask to Maberly Congregational Church, Kingsland.—Mr. J. H. Spinney to Sarum St. Edmund, Salisbury.

## DURING THE LAST MONTH.

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**SHAW, JAMES.**—Magnificat and Nunc dimittis in C, composed for the Festival of the London Church Choir Association in St. Paul's Cathedral, 1874. 8vo., 8d.

**BACH, J. S.**—Be not afraid. Novello's Octavo Choruses, No. 362. 6d.

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